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Life is big and fine and beautiful, and there are themes without number which would lend themselves to artistic transcription; why then should we content ourselves with mere make-believe and accept the shadow for the substance? Having acquired facility of speech have we not as a nation something worth while to say and, like Winslow Homer, shall we not say it vividly? Why trifle with trivialities? Why waste our admiration on meaningless art?

NOTES

EXHIBITION AT THE PHILADELPHIA ART CLUB The position of honor in the Eighteenth Annual Exhibition of Water Colors, Pastels and Black and White, held from October 24th to November 21st, at the Art Club of Philadelphia, was granted to ten very effective drawings by Mr. Joseph Pennell, of the buildings and environment of the Panama-Pacific Exposition. They indicated enough of the details of the architecture to make them interesting without losing the feeling for the picturesque in tower, court and colonnade. Miss Felicie Waldo Howell, a comparatively new star in the galaxy of American women practicing art, showed two capital pictures in opaque color, "A Tenement Street—Philadelphia" and "A-Marketing—Martha's Vineyard," both giving evidence of close observation of Nature, fine feeling for color and familiarity with the medium. Equally effective was a work of pure aquarelle entitled "The Top of the Road," by Miss Alice Schille, well known as an exhibitor in the leading picture shows. Miss May Audubon Post showed some charming studies of Dutch folk of the Island of Marken in their quaint costumes. Miss Harriet Sartain showed admirable atmospheric quality in a view of "The Old Coal Wharf—Gloucester"; Mr. W. C. Watts had very beautiful color schemes in two little pictures of "Dalmatia" and "Bosnia"; Mr. J. Wesley Little achieved fine tonality of autumnal landscape in his contributions entitled "Coast Cedars," "Monterey Oaks" and "Wind-Swept Shore"; Mr. Carl J. Nordell in his "Fishing Fleet—Concarneau" showed himself a colorist of no mean ability; Mr. Frank Reed Whiteside's "Early Morning

on the Bay" also rang quite true in noting of color; Mr. C. P. Gruppe's landscape "The Rain Cloud" was excellent in the rendering of pictorial values. He was also represented by a figure subject entitled "An Interesting Book", in which there was some distinguished artistry. Mr. John F. Carlson was represented by a good example of his work, a landscape entitled "A Sunny Brook"; Mr. Sergeant Kendall had a very interesting pastel "Study for a Portrait," highly expressive of the simplicity of character of the child model, and Mr. Fred Wagner had a number of capital pastels, among the best perhaps being a river scene entitled "Floating Ice." Mr. Henry R. Rittenberg displayed fine sentiment in his picture entitled "At the Piano"; Mr. Leopold Seyffert used dry point etching in drawing the nude and showed two studies in that line; Mr. Leon Kroll had some studies of the nude in pastel.

E. C.

AN EXHIBITION OF PRINTS The Print Department of the Brooklyn Museum, which signalized itself last spring by a remarkable display of Whistler lithographs, opened on October 31 a Loan Exhibition of Black-and-White, which will continue until November 30th. Three well-known collectors, Paul B. Haviland, George W. Davidson and Hamilton Easter Field were the contributors. The exhibition comprehends 113 exhibits, which are definitely confined to the works of Alphonse Legros, Jean Francois Millet and Henri Fantin-Latour. The total number of exhibits for Legros is eighty-one, mainly etchings, but also including some lithographs and drawings; the total number of exhibits for Fantin-Latour, all lithographs, is eleven.

Of these totals, Mr. Field contributed fifty-four subjects by Legros, and the eleven lithographs by Fantin-Latour; Mr. Davidson contributed twenty etchings and one wood-cut by Millet, and one etching by Legros; Mr. Haviland contributed twenty-two etchings, three lithographs and one drawing by Legros.

The recent exhibition of ninety-three etchings by Legros at Knoedler's, which closed on the 16th of October, although drawn from wholly different sources, may serve as a reminder of the interest which

attaches to this artist, whose work is well known to collectors—but not so widely known to the general public—as one of the greatest etchers of the nineteenth century, ranking as the equal of Seymour Haden and Meryon in technical qualities, and undoubtedly ranking as their superior in the pathetic and intensely human interest of his subjects.

The interest of Millet's etchings is naturally great to all those who care for his paintings, and this interest is accented by the fact that all his etchings are either reproductions of his famous paintings, or devoted to wholly similar subjects. The present exhibition includes nineteen out of twenty-one extant etchings by Millet.

The name of Henri Fantin-Latour (1837-1904) is another collector's and artist's favorite. Known most widely as a painter of wonderful pictures of flowers and remarkable portraits, he is, however, also celebrated as the father of the most recent revival of lithography in France. His beautiful and poetic lithographs are largely devoted to musical subjects inspired by Wagner and other great composers. His methods are so original, and were considered so revolutionary when his first lithographs appeared that the printers refused to execute them. The present exhibition is a magnificent showing of his lithographic work, and a revelation of the remarkable beauty of which this art is capable.

LECTURES,
1915-16
METROPOLITAN
MUSEUM
OF ART

At the Metropolitan Museum during the coming season various courses of lectures of great interest and educational value will be given. In the October number of the *Bulletin* of the Museum, these are announced as follows:

For members of the Museum, six illustrated lectures on the Italian painters and decorators by Miss Edith R. Abbot, Museum instructor, on Fridays at 11 a. m., beginning January 7th.

For children of members, four illustrated lectures by Museum instructors, on Saturday mornings, January 8th, 22d, February 5th and 19th, at 11 a. m.

For teachers and others, on request, six illustrated lectures by Miss Edith R. Abbot as follows: October 13th, Donatello and

Contemporary Sculpture; October 20th, Angelico, The Survival of Mediaevalism; October 27th, Botticelli; November 3d, Leonardo, The Culmination of Florentine Science; November 10th, Michelangelo and the Sistine Ceiling; November 17th, Michelangelo, Sculptor and Poet.

For teachers and others, on request, five illustrated lectures by Miss Edith R. Abbot on The Painting of the Northern Schools, on Tuesdays at 4.15 p. m., beginning March 14th.

For students in art schools of New York City, five lectures by the following painters, Cecilia Beaux, William M. Chase, Robert Henri, Bryson Burroughs, and Philip Hale. These lectures are to be given in the Museum Galleries on Saturdays in January and February at 8 p. m. Tickets will be required and may be secured for single lectures upon application at the office of the art school.

For salespeople, buyers and designers, four illustrated lectures on Saturdays in February at 8 p. m.

For the blind, two lectures illustrated with objects from the collection which may be handled, on Saturdays, April 15th and 29th, at 8 p. m.

For the deaf, two illustrated lectures by Miss Jane B. Walker on Thursdays, December 2d and February 3d, at 4 p. m.

For students of history in the city high schools lectures will be given by Mrs. Agnes L. Vaughan, Gisela M. A. Richter, Stella Rubinstein, Christian Gauss, and Frank J. Mather, Jr., on Wednesdays at 4 p. m., beginning December 1st.

Especial attention should be called to the lectures for the blind and for the deaf. The former have been given with great success in the past, the latter are an innovation. Miss Jane B. Walker, who will give the lectures for the deaf, is a teacher of the deaf, and the talks are intended only for those who are able to read the lips of the lecturer. The first of these lectures will be on December 2d on Rembrandt, the second on February 3d, on Sorolla. These two masters have been chosen as representative of the great art of the past and the great art of our own time. The hope is to open to those whose faculties of enjoyment are limited by imperfect hearing the broad and delightful avenues of pleasure afforded